



An Exhibition of Italian Paintings

Lent By

MR. SAMUEL H. KRESS

of New York

AN EXHIBITION
OF
ITALIAN PAINTINGS

Lent By
MR. SAMUEL H. KRESS

TO
DALLAS PUBLIC ART GALLERY
DALLAS, TEXAS



ON VIEW

Sunday, April 16, 1933 to
Wednesday, May 10, 1933

FOREWORD



R. SAMUEL H. KRESS, a patron of art, has selected from his well-known collection and is lending to the City of Dallas, Texas, a group of paintings which he believes will afford an unusual opportunity for the study of the development of the art of painting in Italy in its principal schools.

For some years past, Mr. Kress has donated paintings to the museums of various cities throughout the country for the purpose of encouraging a more cultured understanding of art, and because of the keen interest and appreciation shown, has chosen this group of paintings, which he believes to be comprehensive in its scope and in its characteristic examples, illustrating the various phases of the work of these schools.

No comprehensive collection of paintings from Medieval times up to the Reformation could show the development of the art of painting without a preponderance of religious subjects, for religion had a fundamental influence on the history of art, as the arts were engaged in the service of the Church and Religious Organizations, almost exclusively, up to the culmination of the Renaissance. With the developing of individualism in the Renaissance, we find more frequently, as we advance, portraits, mythological and allegorical subjects, as well as landscapes.

The Renaissance is generally considered as beginning with Cimabue, active the last quarter of the thirteenth century; the works of the Trecento, from 1300 to 1400, and those of the first half of the Quattrocento, or Early Renaissance, from 1400 to 1450, are generally designated as Primitives; the period embracing the latter half of the Quattrocento, from 1450 to 1500, or somewhat beyond, expresses the fullest development of the Renaissance and is known as the True Renaissance; and the Cinquecento, from 1500 to about 1550, as the High Renaissance. Mr. Kress has endeavored to include in this Exhibition a few examples of each of the above periods.

As some of these old paintings are not as yet sufficiently acclimated, it is deemed expedient to place those painted on wood (panels) under the protection of shadow boxes and glass.

Undoubtedly some of the paintings will have to be hung where reflections may be a hindrance to a satisfactory viewing of them. This, in most cases, may be overcome by a change in the spectator's position.

The catalogue is illustrated and arranged chronologically according to schools, as a source of additional pleasure to the art-loving public and an educational aid to students.

Mr. Kress is indebted to Mr. Stephen S. Pichetto, consulting restorer of the Metropolitan Museum of Art of New York, for his assistance in the arrangement of the Exhibition and the preparation of the catalogue.

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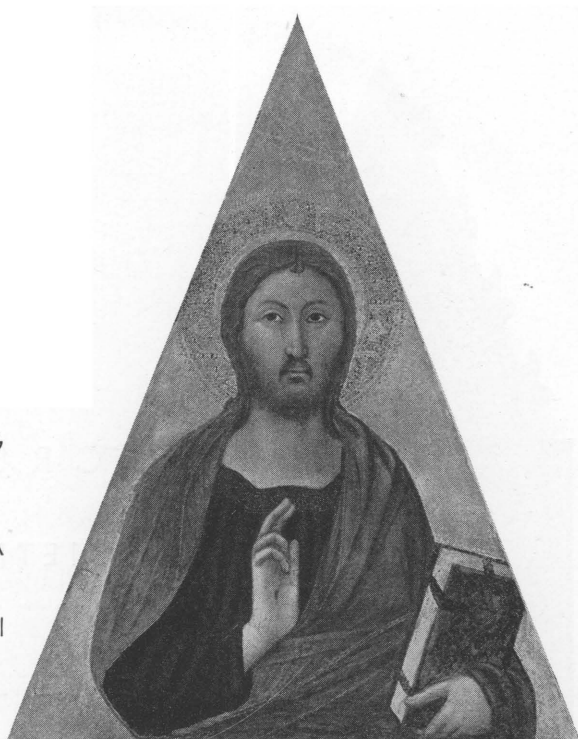
CHRIST BLESSING

by

UGOLINO DA SIENA

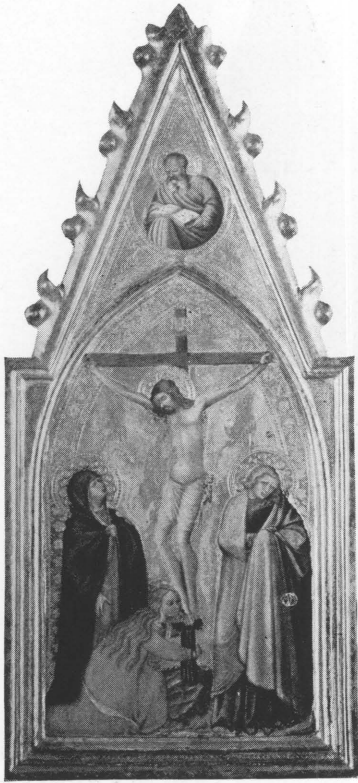
(? -1339)

Sieneese School



This triangular panel which topped the central part of a polyptych is an attractive work by a follower of Duccio. It is interesting to note that the Exhibition includes a work by a master who was painting somewhat before 1300.

UGOLINO DE NERI, commonly known as Ugolino da Siena, was active at Siena in the first half of the fourteenth century. He was a contemporary of Duccio, the first great artist of the Sieneese school, whose style he followed. Ugolino is noted for a large altarpiece (polyptych) executed for Santa Croce at Florence. Begun in the last decade of the thirteenth century, its sections, now separated, are in the museum at Berlin, in the National Gallery at London and in private collections. In this work, scenes of which were taken from the grand altarpiece of Duccio, Ugolino shows himself a faithful follower of his master but makes himself distinguishable by the individuality of his drawing and the treatment of his figures. The Byzantine element is found in the works of Ugolino. His compositions are compact. His figures, more slender and elongated than his contemporaries, have a serious, intense expression. In the handling of the single figure Ugolino shows more power and majesty. His works are in important museums and collections. The bust of a Saint in the Lehman collection and the Madonna and Child in Mr. Kress' collection, both at New York, are outstanding examples of Ugolino. He is supposed to have died in 1339.



CRUCIFIXION

attributed to

PIETRO LORENZETTI

(Active 1305-1348)

Sieneese School

The painting illustrated expresses the dramatic force, the marvelous color harmony, and the deeply religious element that characterized this Sieneese School. It was executed somewhat earlier than 1342.

PIETRO LORENZETTI, probably a pupil of Duccio and influenced by Simone Martini, Giovanni Pisano, and Giotto, was one of the earliest Sieneese painters. He and his brother, Ambrogio, founded the School of Lorenzetti, and were painting when Sieneese art was at its height. They and their followers had a great effect on Umbrian art. Pietro was first mentioned as an artist in 1305 when he executed a work for the Signori Nove. A signed painting by him, dated 1315, hangs in the Uffizi Gallery at Florence. He was a very prolific painter, and ranks with the three greatest Sieneese masters. His painting of the Madonna between Saint Francis and Saint John the Evangelist in San Francesco, Assisi, is one of the finest and most expressive examples of Sieneese art. In the Opera del Duomo at Siena is a painting of the Nativity of the Virgin executed in 1342, one of Pietro's most characteristic works and the last signed painting we have. Six years later Pietro died, a victim of the plague of 1348. His frescoes and tempera panel paintings, intensely devotional in subject though human in feeling, and expressing the emotional, dramatic qualities of this master's work, are to be found in the churches and galleries of Europe, and in other collections.

MADONNA AND CHILD

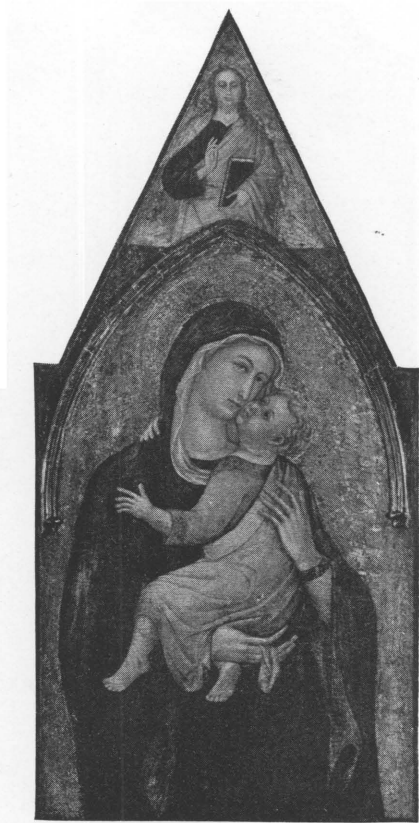
by

SCHOOL OF LORENZETTI

(1306-1348)

Sienese School

This exquisite example, so charming in its composition and grace, expresses the tenderness, the regal dignity and the spiritual element found in the works of this famous school.



The Lorenzetti School was founded in the first half of the Trecento at Siena by two important Sienese masters, Pietro and Ambrogio Lorenzetti.

Pietro, active from 1305 to 1348, and probably the pupil of Duccio, was influenced by Simone Martini, Giotto, and the sculptor Pisano.

Ambrogio, active from 1319 to 1348, the younger and more gifted brother, was taught by Pietro and was influenced by the sculpture of Giovanni Pisano and by the works of Giotto. He was one of the most renowned masters in the most remarkable period of Sienese Art.

The works of this school are noted for their deeply devotional character, the classic dignity of expression, impressive composition, and rich, warm coloring. Its frescoes and panel paintings of religious subjects, often intensely dramatic in arrangement, were painted in more human terms than previously expressed by Sienese Masters.



SAINT MARY MAGDALEN

by

IL MAESTRO D'OVILE

(Active Middle of XIVth Century)

Sieneſe School

This figure, extremely brilliant, is a beautiful and characteristic example of this artist's work. It was at one time a part of a polyptych and is believed to have been an additional section of the series of four saints now in the Museum at Pisa. Painted between 1330 and 1340.

There are no records of this master who flourished in the middle of the fourteenth century, but he is a distinct personality recognizable by works that have come down to us by his hand. Probably a pupil of Ugoſino da Siena and a follower of Pietro Lorenzetti, this master poſſeſſes an original grace that is pleaſing, and which is founded on his clear colors. His relation to Pietro Lorenzetti is ſimilar to that which Ugoſino da Siena bears to Duccio, or Lippi to Simone. This Sieneſe master, for a long time, was confused with Pietro Lorenzetti until Dewald, ("Art Studies" for 1923), identified him as the author of the Madonna Enthroned in the Church of San Pietro Ovile at Siena. Bernard Berenson has given this master the name of Ugoſino Lorenzetti becauſe his works ſhow the influences of Ugoſino da Siena and Pietro Lorenzetti. A painting of the Nativity is in the Fogg Art Muſeum, Harvard University, Cambridge.



CRUCIFIXION

by

LUCA DI TOMMÈ

[Active 1355-1399]

Sienese School

This very fine, characteristic example expresses this master's high intelligence in composition, his scope and distribution of color, and his fidelity to the best traditions of his time. It was published in "Dedalo," for November, 1930, and also by Bernard Berenson in an article, "Missing Pictures of the Sienese Trecento," in "International Studio," for November, 1930.

LUCA DI TOMMÈ was an artist of the fourteenth century and probably was the pupil of Il Maestro d'Ovile or possibly of Lippo Vanni. He was influenced by Simone Martini and the Lorenzetti. In 1355, when the Compagnia di S. Luca was finally established, Luca di Tommè's name was the third registered; and in 1379, he was a member of the General Council of Siena. During the time he was a member of the Council for the Duomo, 1388 to 1389, he painted frescoes at Arezzo, but these unfortunately have entirely disappeared. The date of Luca di Tommè's death is uncertain. In the Metropolitan Museum of New York there is a painting of a Madonna Enthroned and in the Los Angeles Museum of History, Art and Science, the Madonna Enthroned between St. Paul and St. Augustine, both by this master, and presented to these museums by Mr. Samuel H. Kress.



A BISHOP SAINT
by
MARTINO DI BARTOLOMMEO
(Active 1387-1434)

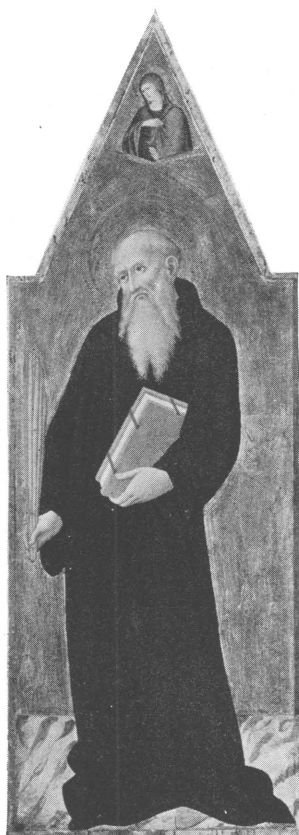
Sieneſe School

A characteristic example of this artist, painted in his typical light color scheme, probably at the time he had a workshop at Pisa, from 1396 to 1405.

MARTINO DI BARTOLOMMEO, whose frescoes adorn the cathedrals and churches of Siena and Pisa, was the pupil of Jacopo di Mino, and was influenced by Andrea Vanni and Taddeo di Bartolo. Martino painted in the manner of the second half of the fourteenth century, often following the style of that able and widely-traveled master, Taddeo di Bartolo. From 1408 to 1410, Martino di Bartolommeo collaborated with Spinello Aretino in painting frescoes in the Palazzo Pubblico in Siena, portraying episodes from the life of Pope Alexander III. Among the paintings by Martino di Bartolommeo in collections in this country are the Madonna Enthroned, at Vassar College, Poughkeepsie, New York; and the Madonna of Humility in the Fogg Museum at Harvard University, Cambridge.



SAINT AUGUSTINE



SAINT BENEDICT

by
SANO DI PIETRO

(1406-1481) Sienese School

This painting evidently belonged to a polyptych of which Saint Benedict was a part and which is now separated.

This painting was evidently part of a polyptych now separated. It is a characteristic production of Sano di Pietro, painted about 1470, and shows the fidelity of this master to his Trecento ideals carried into the full Quattrocento.

SANO DI PIETRO DI MENICO was born at Siena in 1406. In early years he was a pupil of Taddeo di Bartolo, later, a pupil of Stefano di Giovanni, called Sassetta, by whom he was greatly influenced. Sano was a prolific artist and held a prominent place in the contemporaneous art of Siena. He was the most devotional painter of the Sienese Renaissance, and the charm of his art lies chiefly in its decorative colors heightened with luminous gold. His works are to be found in many of the churches near Siena and in the chief collections of Europe and America. Sano died in 1481.



MADONNA AND CHILD BETWEEN TWO ANGELS

by

MATTEO DI GIOVANNI

[About 1435-1495]

Sieneſe School

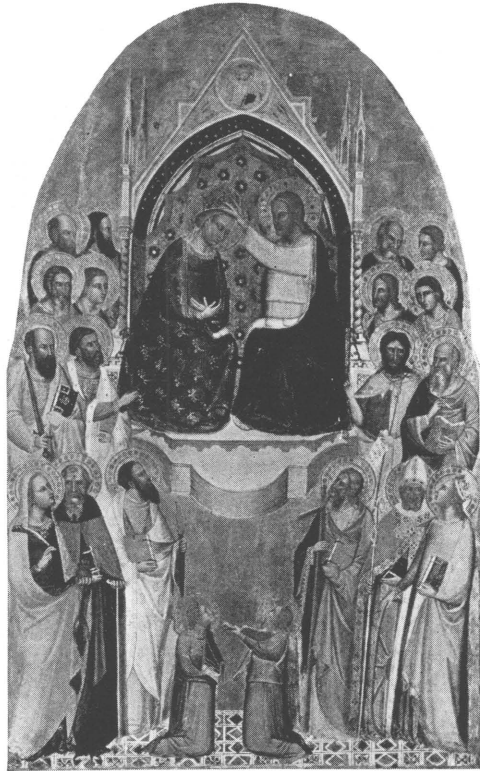
This painting expresses the intensity of the deeply devotional element to be found in the works of this Sieneſe Maſter, and is representative of Sieneſe art of the fifteenth century. Painted between 1470 and 1480.

MATTEO DI GIOVANNI, also known as Matteo da Siena, was born at Borgo San Sepolcro about 1435. He was the pupil of Pier dei Franceschi, the great Umbro-Florentine maſter, and Domenico di Bartolo. He was ſtrongly influenced by Vecchietta, Pollajuolo, and Girolamo da Cremona. Matteo's works, varying ſo in ſubject and of the wiſteſt ſcope, are charmingly compoſed and of a ſplendid coloring. His Madonnas are painted in a beautifully wiſtful ſtyle. Matteo never abandoned the Sieneſe traditions and, excelling his immediate predecessors, roſe to be the moſt eminent Sieneſe painter of his time. A maſterpiece by Matteo is The Slaughter of the Innocents, a popular ſubject of the Sieneſe, painted in 1482, and now in the Chapel of St. Auguſtine at Siena. Another maſterpiece, painted about the ſame time, the Saint Jerome in His Cell, is in the Fogg Muſeum, Harvard University, Cambridge. Matteo died in 1495, and his influence is ſeen in the work of many artiſts, particularly in that of his able aſſiſtant, Guidoccio Cozzarelli.

CORONATION
by
SCHOOL OF ORCAGNA
[1308-1394]

Florentine School

This typically Florentine composition, so resplendent in color, expressing the influence of Giotto as found in the works of the School of Orcagna, is attributed to Jacopo at the time he collaborated with Nicolo di Petro Gerini. It was painted between 1370 and 1380.



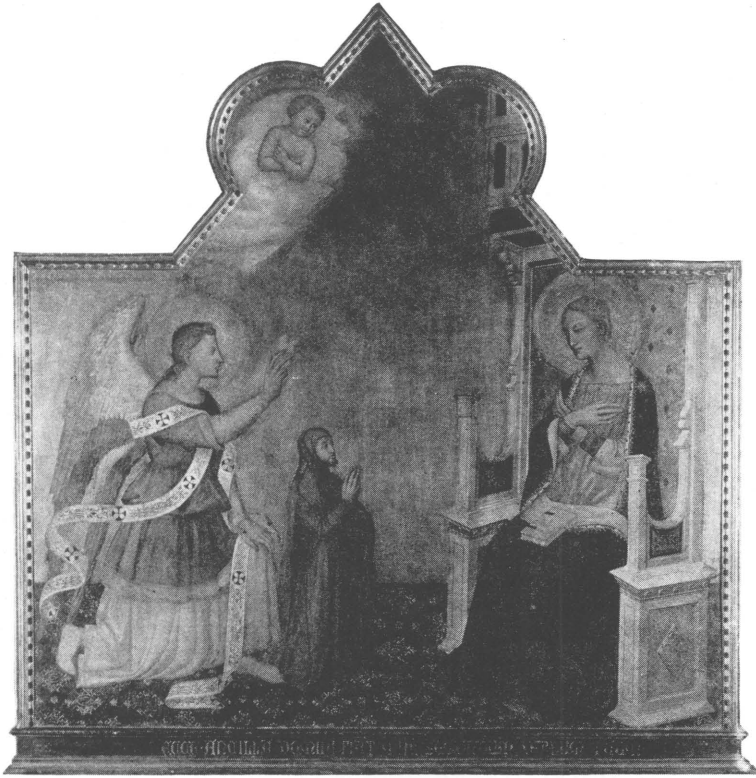
This school was composed of brothers by name di Cione, more commonly known as Orcagna. Andrea, about 1308 to 1368, was one of the greatest Florentine artists of his century, ranking second to Giotto. He was the pupil of Andrea Pisano and Daddi, and a follower of Maso, who was instructed by Giotto. He was also a sculptor and architect of merit. His knowledge of sculpture shows in his statuesque forms and in the beauty of the arrangement of his draperies. Nardo, active from 1343 to 1365, and Jacopo, active from 1360 to 1394, assisted Andrea. Jacopo developed an independent manner which was based more upon the sculpture than the paintings of his brother Andrea. An authentic work of Jacopo's, a painting of Saint Matthew, is in the Uffizzi. The School of Orcagna had many followers, and shows a decided advance in drawing, in casting of drapery, in rounding forms by light and shadow, in splendid grouping, and in the gorgeousness of its colors.



TRIPTYCH
by
FLORENTINE SCHOOL
(About 1350)

This exquisite example of Florentine art recalls the works of Daddi's latest phase and has a close affinity to those "golden tone" works of Allegretto Nuzi executed in the earlier part of his career.

This triptych was painted by an artist who flourished in Florence during the middle of the fourteenth century when the School of Florence and that of Siena were the leading schools of Italy. It is based on the Giottesque Florentine tradition somewhat modified by Sienese influence, and was painted when Florentine art became more gorgeously decorative. The sinuous lines, the fine gradation of tone, the beautifully decorated garments and the treatment of the gold combine in producing a serenely sumptuous work of this period.



ANNUNCIATION WITH PORTRAIT OF DONOR

by

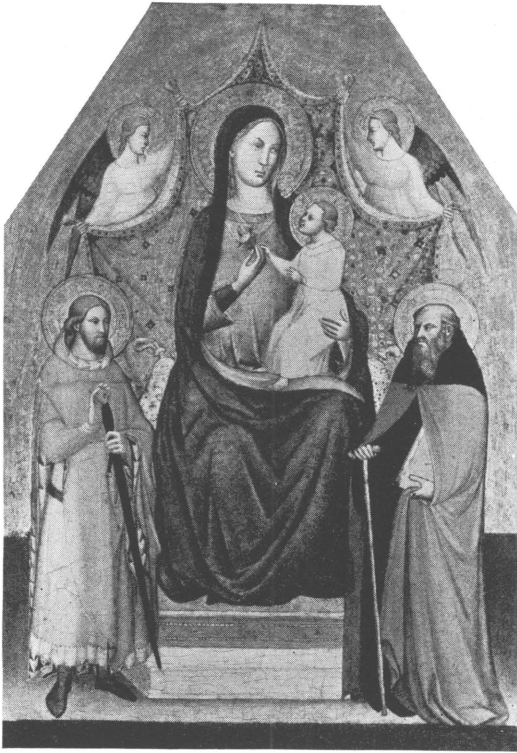
AGNOLO GADDI

Florentine School

[Active from 1360—Died 1396]

This "Annunciation" has an especial charm through the solemnity of the composition, the background of gold and the beauty of the architectural structure under which the Virgin is seated. It was executed about 1370. Other versions of this painting exist. A similar composition by a follower of Agnolo is in the Jarvis Collection, No. 21, at Yale University, New Haven.

AGNOLO GADDI, son of Taddeo Gaddi, was born at Florence. He was instructed by his father who was a direct follower of Giotto. At his death Agnolo was the pupil of Giovanni da Milano and Jacopo del Casentino. He was influenced by the Orcagna and Giotto and was the master of Cennino Cennini. Beautiful frescoes illustrating the Legend of the Cross, painted by Agnolo, are to be seen in the choir of Santa Croce at Florence, and in many churches of that city there are altarpieces executed by him. His frescoes representing the legends of the Virgin and the Sacred Girdle, although damaged by time, are still to be seen in the Pieve del Prato. A beautiful painting of the Annunciation hangs in the Louvre. Agnolo supplied the designs for the painting of the Virtues in the Loggie di Priori at Florence. He died at Florence in 1396.



MADONNA AND CHILD AND TWO SAINTS

by

GIOVANNI DEL BIONDO

[Active 1356-1392]

Florentine School

This small altarpiece, showing the influence of Agnolo Gaddi, was painted by Giovanni del Biondo about 1380 and is similar to the Virgin and Child in the Academy at Siena, painted in 1377.

GIOVANNI DEL BIONDO, active during the latter part of the fourteenth century, was the pupil of the Gaddi and was influenced by Daddi and later by the Orcagna. He was a prolific painter, and although many of his works are unsigned, they are easily recognizable by his style and characteristics, and are to be found in many public and private collections. It is interesting to note that the painting at Yale University and the two large wings in the Vatican Gallery, so similar in style, are believed, at one time, to have formed a large altarpiece. Giovanni, in his painting, reveals an inclination toward theological symbolism and tries to impart to his saints an expression of asceticism.



DIVERSIONS OF SOCIETY IN THE OPEN AIR

by

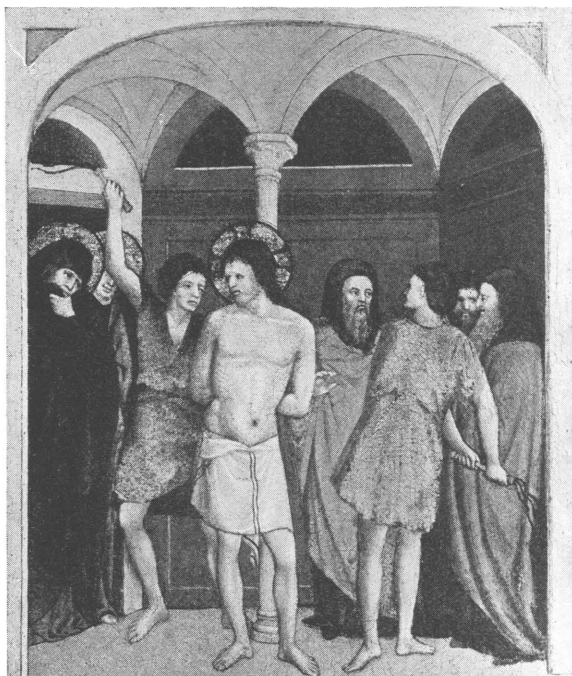
ROSSELLO DI JACOPO FRANCHI

[1376-1457]

Florentine School

This pleasing subject by one of the masters of the early fifteenth century is an example of his work when, having left the style of Lorenzo Monaco, he approaches the graceful forms of Gentile da Fabriano. A cassone front of a similar subject and style painted by Rossello is in the Berlin Museum, Number 1467. Both works were executed about 1430.

ROSSELLO DI JACOPO FRANCHI was born in Florence about 1376. He was the pupil of Mariotto di Nardo, a follower of Lorenzo Monaco, and was greatly influenced by Gentile da Fabriano. In composition and coloring Franchi stands close to Bicci di Lorenzo, and in the form and expression of his figures, to Lorenzo Monaco. Rossello's works are to be found in important collections abroad and in America. A number of his frescoes and paintings are in the galleries and churches of Florence. In 1433, in collaboration with Bicci di Lorenzo and Lippo di Corso, Rossello painted the Twelve Apostles for the Cathedral in Florence. A painting of the Madonna and Child by Rossello is in the Museum of Art at Cleveland, Ohio. Rossello died in 1457.



FLAGELLATION OF CHRIST

by

PAOLO SCHIAVO

[Active: First half of XV Century]

Florentine School

This small interesting predella by Schiavo is reminiscent of the action found in the paintings of Massacio and comparable with a painting attributed to Masolino in the Chiesa Collection at Milan. Published by Bernard Berenson in Dedalo for July, 1932.

PAOLO DI STEFANO BADALONI, called Schiavo, a pupil of Bicci di Lorenzo and influenced by Masolino, was a historical painter of the fifteenth century. The different masters, Monaco, Masolino, Massacio, etc., with whom Schiavo worked, had a great influence on his painting though perhaps it was by Masolino, with whom he collaborated in the fresco of Castiglione Olona, he was the most influenced. His types and draperies are slightly in advance of other artists of his time. Schiavo lived for many years in Pisa where he died in 1478.

MADONNA AND CHILD

by

COSIMO ROSSELLI

[1439-1507]

Florentine School

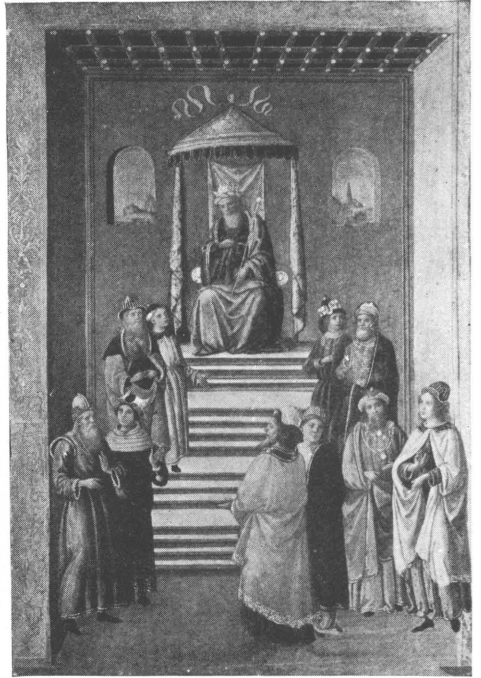


An important work of an interesting period of Cosimo Rosselli, that of his youth when he was still fresh from his association with Baldovinetti. It can be compared with the altarpiece in Berlin, painted in 1471, the first dated work of Cosimo Rosselli.

COSIMO ROSSELLI was born at Florence in 1439. In early youth, he was instructed by Neri de Bicci and later was influenced by Alesso Baldovinetti and Benozzo Gozzoli. In 1480, Cosimo was invited to Rome by Pope Sixtus IV to work with Ghirlandajo, Signorelli, and Perugino in decorating the Sistine Chapel. By the extravagant use of ultramarine and gold in his work he impressed the Pope and won the prize offered by the latter. These frescoes, which represent scenes from the Old and New Testaments, are still to be seen at the Vatican. His works are noted for their elegance of lineal rhythm, intensity of color, and architectural backgrounds. They are to be found in well-known galleries and collections. Among his pupils were Piero di Cosimo and Mariotto Albertinelli. Rosselli died in 1507.



TRIBUTE TO APPOLO



A KING WITH HIS WISE MEN

by
BARTOLOMMEO DI GIOVANNI

(Active last quarter of XV and early part of XVI Centuries)

Florentine School

These two representations of old fables are characteristic productions of Bartolommeo di Giovanni painted about 1485 when he was striving to come closer to the rhythm of Botticelli and to the early works of Filippino.

BARTOLOMMEO DI GIOVANNI, also known as Alunno di Domenico, was the pupil and assistant of Domenico Ghirlandajo and was influenced by Amico di Sandro, Botticelli and Piero di Cosimo. In 1488, he painted seven predelle for Ghirlandajo's famous altarpiece of The Adoration of the Magi in the Innocenti hospital at Florence and signed it "Anonymous: Alunno di Domenico." His style and mannerisms are markedly characteristic and easily recognizable. His best works are done on a small scale, such as predelle and cassoni. A painting of Saint Jerome Doing Penance is in the Jarvis Collection at Yale University.



MADONNA AND CHILD, SAINT JOHN,
TWO ANGELS AND A SAINT

by

PIERO DI COSIMO

[1462-1521]

Florentine School

The harmony and development of the composition, the rich pleasing colors, the distribution and blending of light which produces an effect of fluidity, particularly in the landscape, place this superb work in the 1500 period of Piero di Cosimo. Published by Venturi in L'Arte for January, 1930.

PIERO DI COSIMO, a most individual Florentine master, was born Piero di Lorenzo at Florence in 1462. He was the pupil of Cosimo Rosselli, after whom he was called and whom he accompanied and assisted when that master was invited to Rome to decorate the now celebrated Sistine Chapel. Piero was influenced by Verrocchio, Signorelli, Filippino, Leonardo, Credi, and the Flemish master, Hugo van der Goes. More advanced and assertive in individualism than his contemporaries, Piero di Cosimo preferred the painting of mythological subjects to those devoted to the traditions of the Church. He is distinguished for his original inventions, realistic types, naturalistic lighting, pleasing colors, and his landscapes. He was also a portrait painter. Piero di Cosimo was the master of Andrea del Sarto, Franciabigio, Fra Bartolommeo and Albertinelli. Piero is represented in the leading galleries of Europe. There are several of his works in this country. He died at Florence in 1521.



MADONNA AND CHILD WITH SAINTS AND ANGELS

by

FRA BARTOLOMMEO

[1475-1517]

Florentine School

This tondo was painted about the same time as the altarpieces of Besancon, in 1512, the Annunciation, in 1515, now at the Louvre, and the Risen Christ, in 1516, now at the Uffizzi. It reflects much of the character of Bartolommeo's earlier works, and probably is developed from a drawing of fifteen years earlier, now in the Louvre, and illustrated in Venturi, Vol. 9, Part I, Figure 250.

BACCIO DELLA PORTA, known as Fra Bartolommeo, was born in 1475, just outside the walls of Florence. He was a pupil of Cosimo Rosselli and was greatly influenced by Piero di Cosimo, Leonardo da Vinci and Michelangelo. While at the workshop of Rosselli he became friendly with a fellow pupil, Mariotto Albertinelli, with whom he formed a partnership; though vastly different in temperaments, they remained friends throughout their lives. Many of the early works of Bartolommeo were destroyed in 1497-1498 when he and other Florentine artists, moved by the exhortations of Savonarola, burned all nude, profane, and mythological subjects. After joining the Dominican order Fra Bartolommeo abandoned painting, but at the entreaties of his Superior he again resumed his work and painted for his own and other religious organizations. His paintings were always of a devotional nature and were celebrated for their harmonious compositions, their natural arrangements of draperies, and depth and brilliancy of coloring. Practically all of Bartolommeo's paintings are in the churches, galleries and collections of Europe. He died in 1517.

PORTRAIT OF
A YOUNG MAN

by

FRANCIABIGIO

[1482-1525]

Florentine School



This portrait, formerly in the Barberini Collection of Rome, is an excellent example of the portraiture of Franciabigio. It shows the desire of the master to increase the scope of the purely Florentine tradition in its resemblance to the portraiture forms of Raphael and Sebastiano del Piombo. It expresses the purest classical spirit of the Italian Cinquecento.

FRANCESCO DI CRISTOFANO, commonly called Franciabigio, was born at Florence in 1482. He was the pupil of Piero di Cosimo and Mariotto Albertinelli. Later he worked with and was influenced by Andrea del Sarto. Franciabigio was a highly gifted artist of the later Renaissance. With del Sarto and Pontormo he painted the History of Cicero and other subjects in the Villa del Poggio at Cajano for Lorenzo de Medici and his nephew, Pope Leo X. In 1518 Franciabigio finished the chiaroscuro frescoes in the Chiostro dello scalzo which del Sarto left unfinished when he went to France. In his fresco painting Franciabigio reached a higher degree of refinement than any of his contemporaries. Franciabigio painted many very fine portraits, some of which are now in the Pitti Palace, Florence, at Berlin, at Windsor, and so forth. He died in 1525.



MADONNA AND CHILD AND THE INFANT SAINT JOHN

by

GIULIANO
BUGIARDINI

[1475-1554]

Florentine School

An attractive work of this Florentine Master who signed it IVL. FL.F. (Julianus Florentinus Fecit). Inspired by the painting of the Madonna of the Palm by Raphael, painted in 1507, of which a detail was used in this painting. Bugiardini painted in 1520 a similar composition with variations in a work now in the Uffizi. This painting is striking in its composition and in the Raphaelesque lucidity of color.

GIULIANO BUGIARDINI was born near Florence in 1475. While studying in the garden of the Medici, he met Michelangelo and with him entered the workshop of Ghirlandajo who is renowned both as an instructor and as a painter. Bugiardini was also the pupil of Piero di Cosimo, assisted Albertinelli, and was influenced by Perugino, Michelangelo, Francia, Franciabigio and Giorgione. In 1508, when Michelangelo was engaged in decorating the now famous Sistine Chapel at Rome, he employed Bugiardini to assist him. His works are distinguished for original compositions, rhythmic harmony of his figures, and clear landscapes. The important galleries of Europe possess works by this master, as does the Walters Gallery of Baltimore, Maryland. Bugiardini died at Florence in 1554.

PORTRAIT OF
A YOUNG MAN

by

PONTORMO

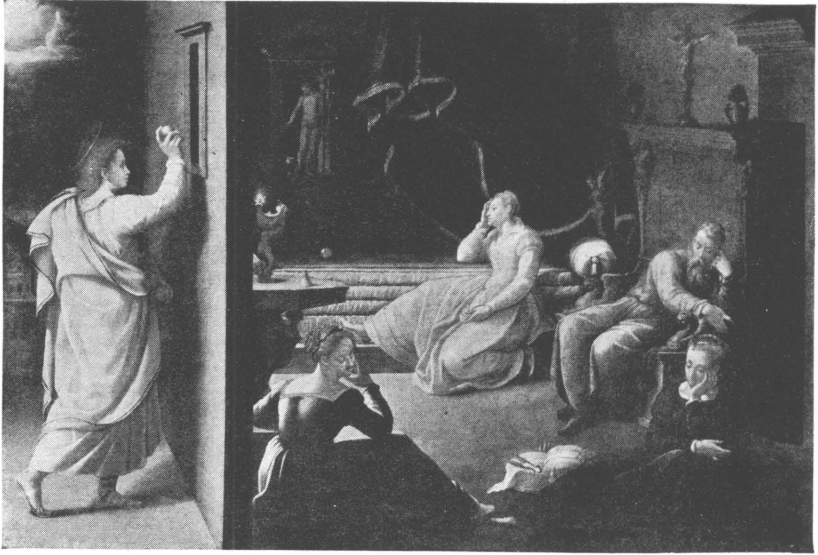
[1494-1556]

Florentine School



This is an important example of the art of Pontormo, disclosing his rare understanding of youth, his clarity of color, particularly of the flesh and the black, and his gracious and ample arrangement of space, which gives an air of dignity and simplicity to his portraits. Painted about 1545.

JACOPO CARRUCCI, called Pontormo after his birthplace, was born in 1494. When very young he was placed in the school of Leonardo da Vinci at Florence. Later he was the pupil of Piero di Cosimo, Albertinelli, and Andrea del Sarto. While with the latter, he won praise from Michelangelo, by whom he was greatly influenced. In some of his frescoes Pontormo imitated the mannerisms of other masters, but his portraits are distinctly individual. They are forceful, alive, and warm in color. A most important and highly decorative one is that of Cosimo de' Medici, now in the Uffizi at Florence. Pontormo excelled in decorative compositions. At Poggio a Caiano is a beautiful fresco, inspiring in its design, subject, and color. His frescoes are in many of the churches of Florence, his portraits in important galleries and collections. Pontormo was the master of Angelo Bronzino. He died at Florence in 1556.



MIRACLE OF SAINT NICHOLAS FLORENTINE SCHOOL

[About 1540]

This interesting painting of the miracle effected by Saint Nicholas in order to save the three girls in peril, is the work of a Florentine artist of about 1540, and shows the influence of Pontormo, Del Sarto, Signorelli and the contemporaneous Florentine sculptors. In this work a biblical subject is utilized to paint what is practically a genre picture. An additional feature of interest is the introduction of costumes and furniture that are typical examples of this Florentine period.

During the period of the High Renaissance we find numerous subject pictures. While not of a devotional character, they are founded on biblical stories. It was at this particular period that Florentine art, influenced by Leonardo and Michelangelo, became more pictorial in effect, more naturalistic in modeling and more realistic in types.

PORTRAIT OF A YOUTH
HOLDING A BOOK

by

FRANCESCO SALVIATI

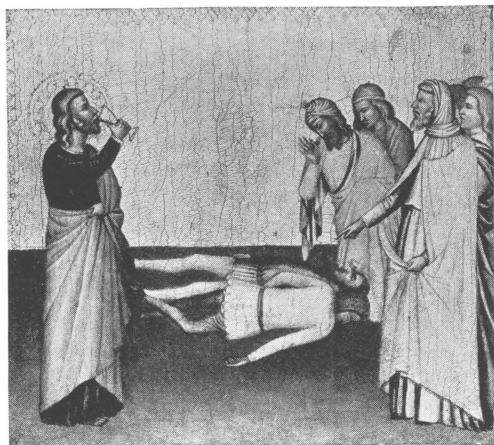
[1510-1563]

Florentine School



A very lively portrait of the later period of Salviati in which he blends the regal regularity of the Bronzino portraiture with his personal qualities of naturalness and pictorial acumen. Painted about 1560.

FRANCESCO DEI ROSSI, called Il Salviati after his patron, Cardinal Salviati, was born at Florence in 1510. He was the pupil of Andrea del Sarto and Bandinelli. Later he continued his studies at Rome, where his painting of the Annunciation and of Christ Speaking to St. Peter won considerable praise. Salviati was a gifted artist and because of a restless and unsettled disposition, traveled a great deal. Leaving Rome, he went to Venice where he painted the History of Psyche, one of his finest works. At Florence, he decorated a palace with a painting of the Triumph and Exploits of Furius Camillus. As the guest of Cardinal de Lorraine, Salviati accompanied him to France and worked with some of the ablest Italian artists of his time in decorating the palace at Fontainebleau. In the church of the Celestines at Paris there is a fine work by Salviati, and another, that of the Incredulity of St. Thomas is now in the Louvre. A portrait of the sculptor, Bandinelli, by Salviati is in the Gardner Collection at Boston, Massachusetts. He returned to Rome from France and died at Florence in 1563.



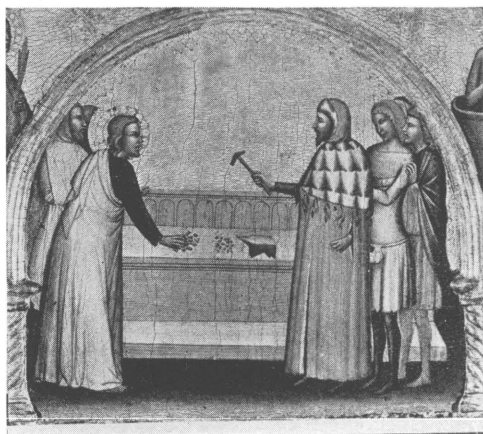
ST. JOHN DRINKS POISON



ST. JOHN CONVERTS AZZIO AND CUGIO



RESURRECTION OF DRUSIANA



ST. JOHN AND THE PHILOSOPHER CRATONE

These four predelle originally formed the base of an altarpiece dedicated to St. John the Evangelist. They show the precision and the more severe manner of the latter works of Allegretto while in the Marches.

A SERIES OF PREDELLE REPRESENTING EPISODES
IN THE LIFE OF SAINT JOHN THE EVANGELIST

(Illustrated on preceding page)

by

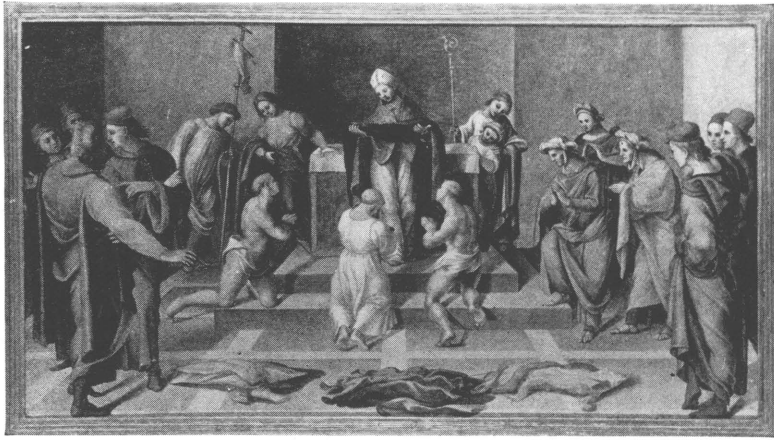
ALLEGRETTO NUZI

(Active 1346-1373)

Central Italian

Umbrian School of Fabriano

ALLEGRETTO NUZI, a renowned master of his native town and the head of the School of the Marches of the fourteenth century, was born at Fabriano. He was the pupil of Bernardo Daddi, a Florentine master whose Sienese influences are seen in the early phases of Nuzi's works. Allegretto was also influenced by Maso di Banco, and was the master of Gentile da Fabriano, the great Umbrian artist of the Middle Ages. Allegretto's name first appears in 1346 on the Register of Florence. It was in this city that he produced his best works. These were noted for a golden tone and recall Daddi when that master began to direct himself toward Orcagna. After he left Florence, Allegretto spent the major part of his life in the Provinces. Here he became more mannered in his style, and his painting more silvery in tone. A typical and important example of Allegretto's work while in the Marches is the signed and dated triptych at the Macerata Pinacoteca. There are two beautiful altarpieces by Allegretto in the Cathedral at Fabriano. He is represented in most of the museums and various private collections of Europe and America.



SAINT AUGUSTINE CLOTHES THE THREE CATECHUMENS

by

GIROLAMO GENGA

[1476-1551]

Central Italian

Umbro-Romagnol School

This panel is one of the parts of the altarpiece which Genga painted between 1513 and 1518 for the Church of Saint Agostino at Cesena and which now is in the Brera Pinacoteca at Milan, as mentioned above. Another part very similar to this one and equal in size is in the Gallery of Bergamo. It is a characteristic work of this Umbrian master, and adds to the understanding of the personality of Genga.

GIROLAMO GENGA was born at Urbino in 1476. He was a pupil of Luca Signorelli, who had been taught by Pier dei Franceschi, the first great Umbrian artist of the Renaissance. After leaving Signorelli, he studied in the school of Pietro Perugino; one of his fellow pupils and friends was Raphael, by whom he was influenced, together with Timoteo Viti and Sodoma. Like most of the Umbrians, Genga lived for a time at Florence and Siena. In the Church of St. Catherine of Siena hangs a beautiful painting of the Resurrection, executed while Genga lived at Rome. In 1512, at the request of Duke Francesco Mario, Genga returned to Urbino. When the former was banished to Cesena, Genga followed him, and there he painted an altarpiece of God the Father, Madonna and Many Saints which now hangs in the Brera at Milan. Genga was also a sculptor. He died at Urbino in 1551.

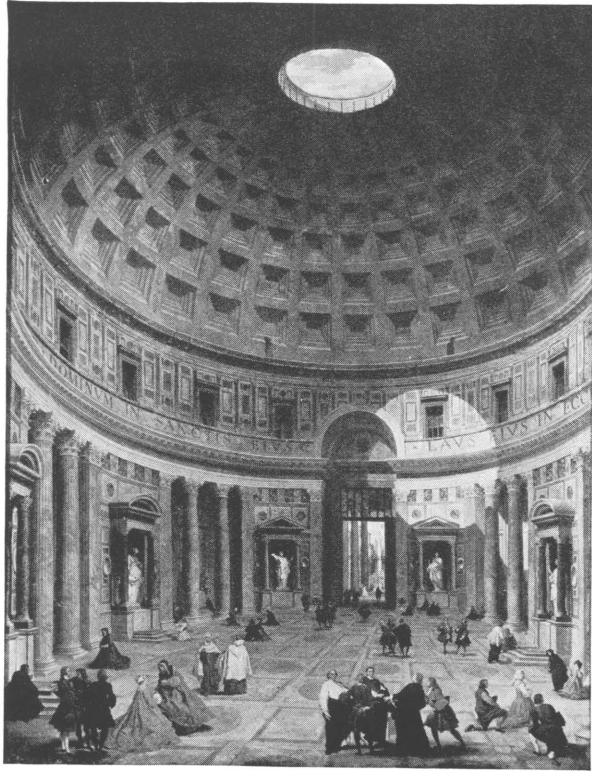
INTERIOR OF THE PANTHEON

by

GIOVANNI PAOLO
PANNINI

[About 1695-1768]

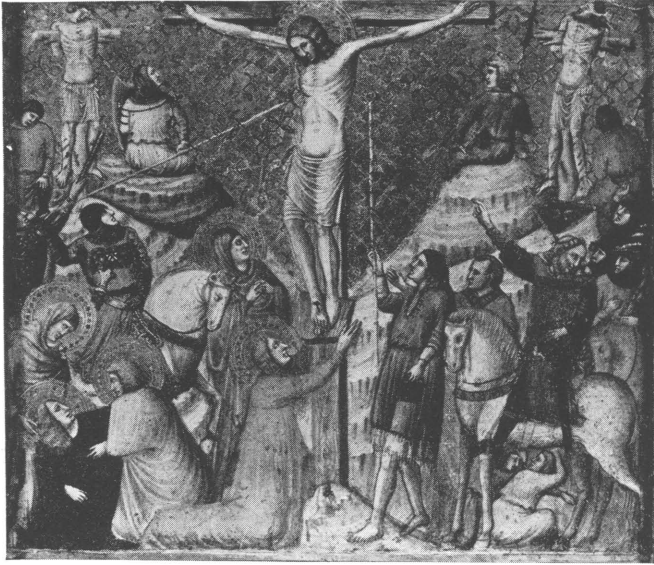
Central Italian
Roman School



This magnificent example of the art of this Roman master of the early eighteenth century illustrates Pannini's perfection of perspective, his refinement of light and shadow, and the lively elegance of his figures. The opening in the dome, revealing the blue sky and admitting the sunshine, the distant scene warm with the glowing sun, and the beauty and naturalness of the figures make this an outstanding work of this artist.

By request, this painting was exhibited in the Exhibition of Eighteenth Century Paintings held at Venice, Italy, 1930. Mr. Kress also loaned it to the Fogg Art Museum, Harvard University, from which it was removed to be included in this exhibition.

GIOVANNI PAOLO PANNINI was born at Piacenza about 1695. He was a pupil of Andrea Locatelli and Benedetto Luti at Rome and was influenced by Salvator Rosa. Though Pannini attained his renown as a painter of architectural subjects, his merit is not confined to that, as his paintings are decorated with figures exquisitely grouped and gracefully designed. While residing in Paris he was elected a member of the Academy in 1732. He was also a member of the Academy of San Luca at Rome. His works are to be found in the palaces of Rome and in the important collections of Europe. A great many of his paintings have been engraved by the most eminent engravers. Pannini died at Rome in 1768.



CRUCIFIXION

attributed to

**GIOVANNI
BARONZIO**

(Active XIV Century)

North Italian
Riminese School

The personality of this noteworthy artist is revealed in this painting. The plastic force of the figures and the dramatic efficacy of the episodes unite in that stately ensemble which is found in the works of the Riminese School.

GIOVANNI BARONZIO, the outstanding Riminese painter of his time, was born the early part of the fourteenth century. He was a follower of Cavallini, and was profoundly influenced by Byzantine art and the work of Giotto. Perhaps the first dated work we have of this master is a triptych in the Gallery of Urbino, formerly ascribed to Taddeo Gaddi, which bears the inscription, "Anno dni millo CCCXL quinto tpe dni clemtis pp oc opus fecit Jonnes barontius de arimino." There is another signed work at Mercatello, dated 1344. Other paintings in Tolentino formerly attributed to Orcagna, Gaddi, and Giotto are now ascribed to Baronzio. In this master's work the modeling of the flesh is carried to a degree far in advance of his Riminese predecessors. He has a distinctive color scheme inspired by Byzantine mosaics, and his highly expressive forms are based on those of Giotto. Baronzio is represented in the well-known museums and collections.

SAINT PAUL AND SAINT AUGUSTINE

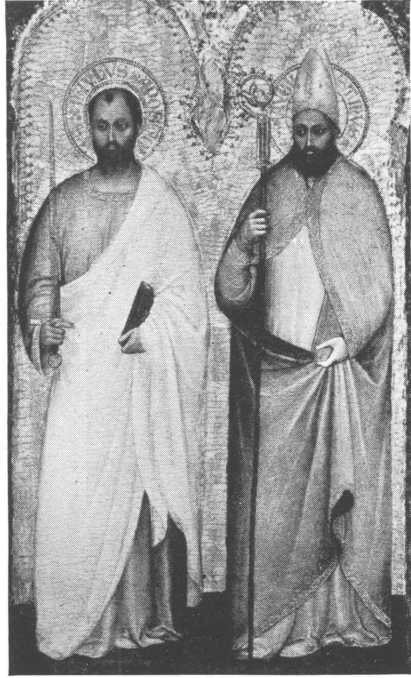
by

GIUSTO DI PADOVA

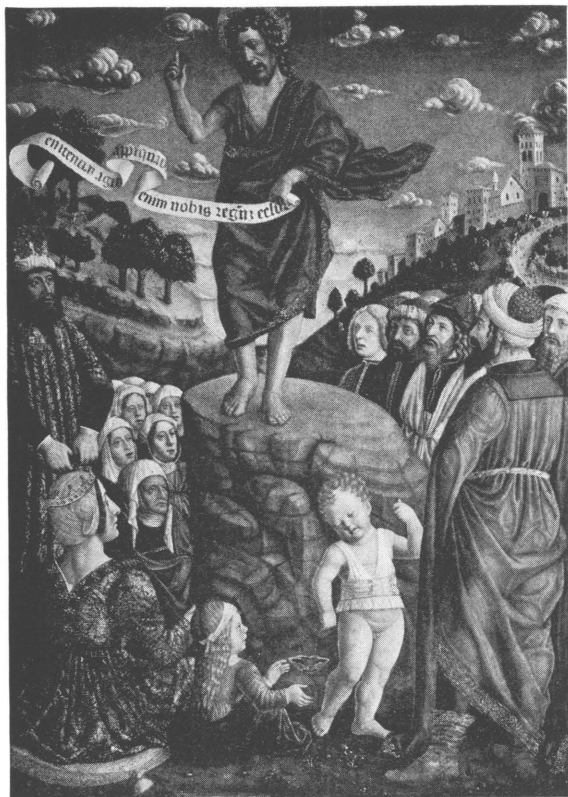
(Active XIV Century)

North Italian
Paduan School

This painting, together with its companion, both owned by Mr. Kress, was formerly attributed to Giovanni da Milano but now is ascribed to Giusto di Padova. The placing of the figures, practically filling the entire space, the clear colors, the forms, and the classic dignity of the drapery produce an arresting effect in this work. Published by Roberto Longhi in *Pinacotheca* for November, 1928.



GIUSTO DE' MENABUOI, called Giusto di Padova, was born at Florence in the earlier half of the fourteenth century and was made a citizen of Padua in 1375. He was strongly influenced by the works which Giotto executed in Padua. In Giusto's earliest known works he shows the influence of Taddeo Gaddi and Giovanni da Milano. Giusto executed many beautiful frescoes in Padua. In the National Gallery in London is a signed triptych, dated 1367, representing the Coronation of the Virgin, and Scenes from the Life of Christ and Mary. Although a Florentine by birth, Giusto is generally considered a member of the Paduan school.



THE SERMON OF JOHN THE BAPTIST

by

BENEDETTO BEMBO

North Italian
Lombard School

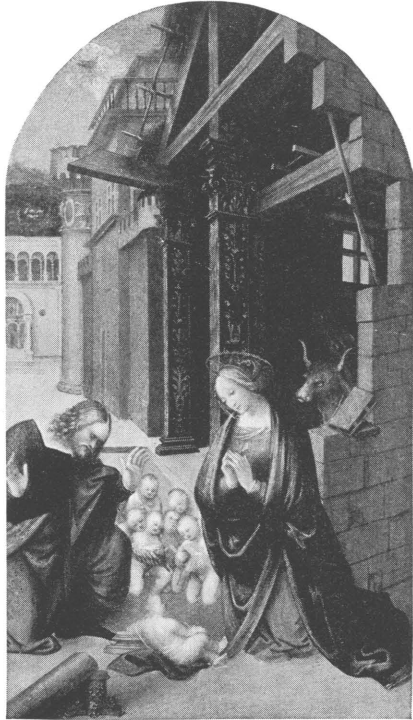
In this painting we find, combined with primitive elements, a realism which is a dominant trait of the Lombard schools. It was painted between 1470 and 1480 and was published by William Suida in the "Belvedere," 1932.

BENEDETTO BEMBO was a member of a group of painters of the Pre-leonardesque school which was founded by Vincenzo Foppa. He was born at Brescia and according to a letter from the Duke Francesco Sforza, dated June 6, 1465, we learn that Bembo lived in Bergamo at that time. The only signed painting of Bembo's is the large altarpiece (polyptych) representing the Madonna Enthroned with angels and saints in the Cappella di S. Nicodemo in the Torrechiara at Parma. It is signed "Benedictus Bembus edidit MCCCCCLXII mensis maii."

T H E M A N G E R
by
GAUDENZIO FERRARI
(About 1480-1546)

North Italian
Piedmontese School

A small exquisite work showing the first development of Gaudenzio Ferrari. The composition proves that Gaudenzio had received his early training in his homeland; the rhythm and luminosity of the Virgin's robe demonstrate the influence which Umbrian art had on Gaudenzio's work. This panel, painted about 1505, expresses the beginning of the rhythmic-decorative style which Gaudenzio developed to such a high degree and which is so extravagantly represented in a later work, the frescoes in Santa Maria delle Grazie at Varallo, painted in 1513.



GAUDENZIO FERRARI, also known as Guadenzio de Vincio, the head of the Piedmontese School of the sixteenth century, was born at Valdiggia about 1480. He was the pupil of Marcrino d'Alba and was strongly influenced by the works of Bramantino, Perugino, and Leonardo, whose style is often distinguishable in his works. Gaudenzio painted in Varallo, Vercelli, and Milan. Although the work of each of these periods shows influences of certain masters, Gaudenzio's individual characteristics are distinct and his works are readily recognizable throughout his entire artistic career. The first known work by Ferrari was an altarpiece for the Church of St. Anna at Vercelli, painted in 1508. Most of his works are still in his native country.



SAINT JEROME PENITENT

by

ALESSANDRO
MORETTO

[1498-1554]

North Italian
Brescian School

This is a characteristic work of Moretto showing a vivid and picturesque landscape and also his fine generalization of a type of St. Jerome, and his swift sensitive painting of the flesh, particularly of the face.

ALESSANDRO BONVICINO, commonly called Moretto, was born near Brescia about 1498. He was a pupil of Ferramola and, though influenced by Savoldo, Romanino, Lotto, and Titian, was a particularly original painter, each of his paintings having a distinct personality. Moretto developed a unique color scheme, a wonderfully cool tone that can be defined as silvery, which is different from that of most of the Venetians, whose paintings have that famous golden glow. As a designer and decorator, Moretto also makes a very strong appeal. He has the power of filling spaces in a skillfully balanced, attractive way. He is considered one of the finest portrait painters of the sixteenth century. Moretto was of the North Italian School, the paintings of which attained importance in the Renaissance and were noted for their humanistic tendencies and sculptural quality. A very impressive painting of Christ in the Desert is in the Metropolitan Museum of Art of New York. Moretto was the master of Giovanni Battista Moroni, and is believed to have died in 1554.

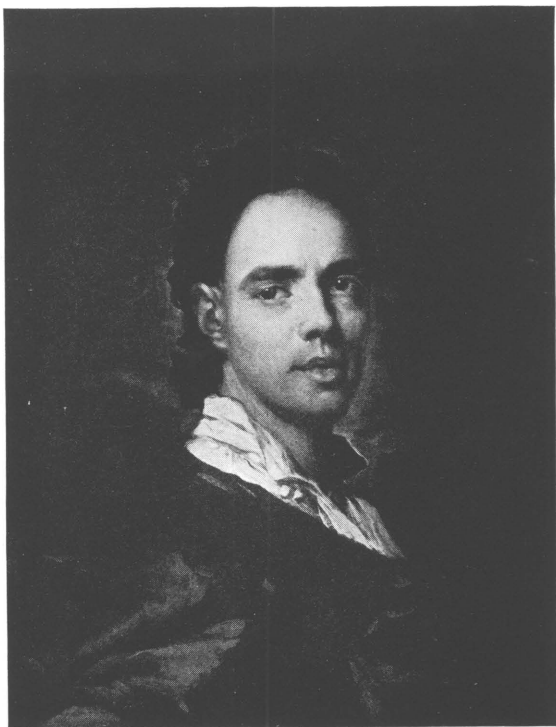
PORTRAIT OF
A YOUNG MAN

by

VITTORE GHISLANDI

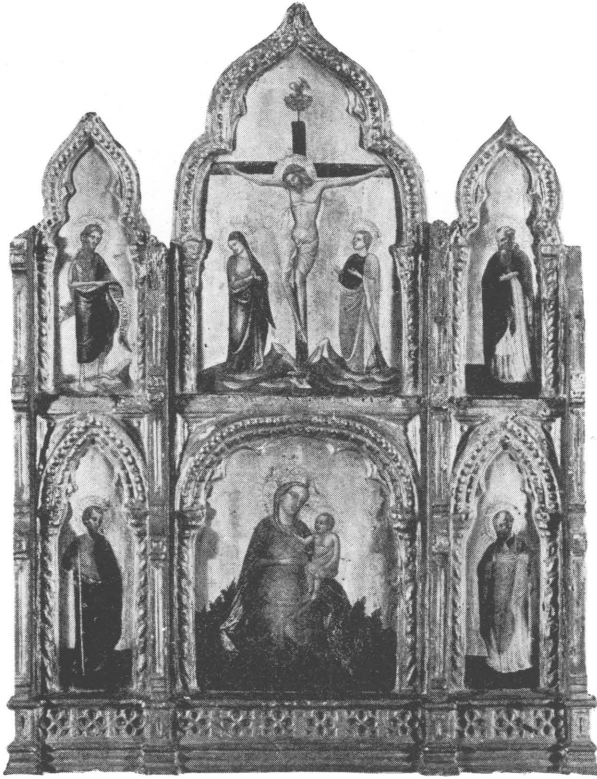
[1655-1743]

North Italian
School of Bergamo



This authentic portrait, freely and boldly executed, is expressive of Ghislandi's purely pictorial interests, and shows, in its clearness of presentation, his qualities as an interpreter of the model. In the Museum at Worcester, Massachusetts, there is a Portrait of an Artist, whose sitter is believed to be the same person. Although appearing younger in the picture illustrated, he is thought to be Ghislandi himself.

GIUSEPPE GHISLANDI, called Fra Vittore Ghislandi, was born at Bergamo in 1655. Becoming a member of the order of St. Francis of Paolo in 1675, Ghislandi was known as Fra Paolotto, and also as Fra Galgario after the name of his monastery. He was the pupil of Sebastiano Bombelli and Bartolommeo Bianchini. Ghislandi was an eminent portrait painter, his subjects being principally men and boys, and was at his best when portraying them in everyday clothing and unstudied poses. In 1717, invited to Bologna by Cardinal Boncampagni, whose portrait he painted, Ghislandi became celebrated for his half figures and was made a member of the Clementina Academy while in that city. A famous self-portrait, painted in 1733, when Ghislandi was 77 years of age, is in the Academy of Bergamo. Ability to interpret the mood of his sitter, free modelling, clear-cut details, contrasting colors, and the play of light and shadows are Ghislandi's best qualities. He died in 1743.



POLYPTYCH

in the manner of

JACOBELLO DEL FIORE

[About 1370-1439]

Venetian School

This polyptych, representing the Madonna and Child between two saints, and above, also between two saints, the Crucifixion with Mary and John, in the manner of Jacobello del Fiore and with some affinity to the work of Lorenzo Veneziano, illustrates the general character of works produced in Venice in its early period.

JACOBELLO DEL FIORE was the son of Francesco del Fiore, a member of the Venetian Guild of which Jacobello became President in 1415, retaining this position until 1436. He was influenced by Guariento, Gentile da Fabriano, and contemporary Veronese artists. Jacobello was one of the first Venetian painters to break away from the Byzantine traditions. His works, which are very rare, have an extremely decorative quality because of the elaborate use of gold both on backgrounds and ornamentations, the beautiful rich tones, the gorgeous robes, and the successful blending of the old Byzantine-Gothic with the International style introduced by Gentile. His earliest dated work, 1407, is now lost, but in the Ducal Palace and the Academy at Venice are to be seen some of the works of this Venetian master.

SAINT PETER

by

MICHELE GIAMBONO

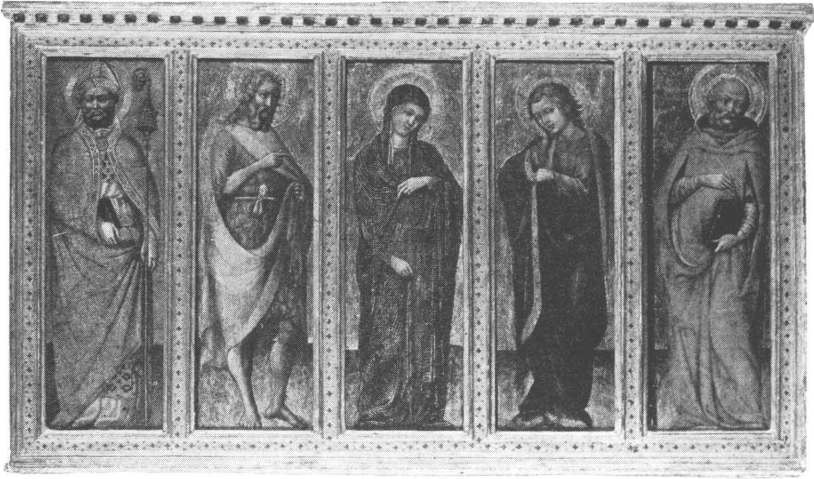
(Active 1420—1462)

Venetian School

This exquisite work, one of the most beautiful and sensitive of this Venetian artist, is a section of a polyptych of which a companion figure, representing Saint John the Baptist, is in the Bardini Museum of Florence. As this painting is one of the most characteristic of Giambono, it affords an unusual opportunity for comparisons with other works attributed to this master.



MICHELE DI TADDEO BONO, known as Giambono, both a painter and mosaicist, was born at Venice about the beginning of the fifteenth century. He was a pupil of Jacobello del Fiore and was influenced by Gentile da Fabriano, Pisanello, and Jacopo Bellini. Giambono's mosaic works are excellently composed, are of a rare delicacy and brilliantly executed. In the Chapel at St. Mark's are beautiful mosaics representing scenes from the Life of the Virgin, begun in 1444. In his paintings, so gorgeously colored, Giambono develops color rhythm to a high degree, as shown in the painting illustrated above. Most of Giambono's works are in Italy. One in this country, of a Saint, is in the Gardner Collection at Boston.



FIVE SAINTS

by

ANTONIO AND BARTOLOMMEO VIVARINI

[Active 1440-1499]

Venetian School

This series of attractive panels is representative of the work of these two masters done in collaboration about 1450 to 1455. The hand of Antonio is seen in the greater part of the work, in the delicate treatment of color, and in the gold and gem-bedecked robes, while the intensity of the red and blue reveals the new color scale of Mantegna introduced by Bartolommeo.

These brothers were members of a very important family of Venetian Artists of the fifteenth century. They were famous for their altarpieces which consisted of many large panels with single figures on a gold background enclosed in most elaborate Gothic framework; also distinctive is their arrangement of drapery and their splendor of coloring.

ANTONIO, active from 1440 to 1476, was greatly influenced by the Umbrian master, Gentile da Fabriano, Jacobello del Fiore, and Pisanello. He formed a partnership with Giovanni d'Alemagna, who later was supplanted by his brother, Bartolommeo.

BARTOLOMMEO, active from 1450 to 1499, the pupil of his brother, was influenced by the Paduan School of Squarcione and Mantegna, and by Giovanni Bellini. A magnificent altarpiece, composed of twelve panels in two tiers, with the inscription of both names, Antonio and Bartolommeo, and dated 1450, is in the Pinacoteca of Bologna, and shows the Paduan influence that was later to appear in the works of Bartolommeo.

MADONNA
AND CHILD

by

BARTOLOMMEO
VIVARINI

[About 1431-1499]

Venetian School



This work belonging to the middle period of Bartolommeo shows the fidelity of this Murano master to the principles learned in Padua, only slightly softened under the influence of Giovanni Bellini, and similar in type to the three saints (half length) of the Frizzone—Salis Collection at Bergamo. Painted about 1475.

BARTOLOMMEO VIVARINI, a member of a very important family of Venetian artists and the dominant influence in the fraternal partnership, was born about 1431. He was the pupil of his brother, Antonio, with whom he worked from 1450 to about 1460, and was influenced by the Paduans, Squarcione and Mantegna, and by Giovanni Bellini. He combined the richness of the Venetian art with the plastic qualities of the Paduans, and was a master of color and drapery. Though he experimented with the new methods of oil and varnish, introduced in Venice in 1474, he never abandoned the use of tempera. An important and impressive work, an altarpiece composed of twelve panels, painted in 1450 by Bartolommeo and his brother Antonio, is in the Bologna Gallery. In the Church of the Frari at Venice are two beautiful triptychs considered among his best works, but in his magnificent painting of St. Augustine, in S. S. Giovanni e Paolo at Venice, Bartolommeo reaches the heights of sublimity. An extremely fine painting of the Madonna and Child by Bartolommeo is in the Metropolitan Museum of Art of New York. He died about 1499.



PORTRAIT OF MAN WITH FLAG

by
 DOSSO DOSSI

[1479-1542]

Venetian School
 Ferrarese

This delightful picture was painted by Dossi while under the influence of Venice and particularly Giorgione. The richness of color and almost serpentine movement of the forms is comparable to the manner of his contemporary, Romanino. Painted about 1520 to 1525.

GIOVANNI DI LUTERO, commonly called Dosso Dossi, was born about 1479. Although Dosso Dossi developed a style of his own, he was greatly influenced by Titian, whose works, together with those of Giorgione and Raphael, he studied while residing at Venice. Dosso Dossi excelled in portraits as well as in historical subjects. His works are greatly admired for their originality and their brilliant harmonious coloring. The poetic, romantic element in Dossi's works, that so captivates one's fancy, was no doubt encouraged by his friend, the poet, Ariosto. A painting expressing this highly romantic spirit found in Dossi's non-religious works is that of the sorceress "Circe" which hangs in the Borghese Gallery at Rome. An altarpiece depicting his power of coloring is in the Dresden Gallery. He is considered the ablest Ferrarese artist of the early part of the sixteenth century. He died in 1542. Dossi's works are to be found in the galleries and important collections of Europe. There are several in New York; one, being in the Metropolitan Museum of Art.

P O R T R A I T
O F A M O N K

by

LORENZO LOTTO

[1480-1556]

Venetian School



A highly characteristic portrait by Lotto painted in Venice about 1530 after his return from Bergamo; although showing the influence of Titian, it is definitely in Lotto's manner.

LORENZO LOTTO was born at Venice in 1480. He was the pupil of Alvise Vivarini, a follower of Giovanni Bellini, and was influenced by Giorgione, Raphael, Palma, Titian, and contemporary German artists. Lotto was one of the most important painters of his time. Being sensitive, sympathetic, and impressionable, he was able to portray the temperaments and finer traits of his sitters with extraordinary ability. He has a fine sense of color and his flesh tints are true, varying with the age and sex of his subject. His religious works show a gentle, humane quality with a tendency towards the ecstatic, and in his painting of the Crucifixion at Monte San Giusto, he reaches his highest in dramatic expression. Lotto's paintings are in most of the important collections and museums. He died at Loreto in 1556.



DIANA, THE HUNTRESS, WITH A NYMPH

by

PARIS BORDONE

[1500-1571]

Venetian School

In this small decorative panel by Bordone, we find the Giorgionesque influence in the type of subject, the characteristics of the drapery, and the treatment of the lights on the foliage. It was painted about 1535, at a time when many of his contemporaries were vying with each other in similar representations.

PARIS BORDONE, a member of a noble family and an eminent painter of the Venetian School, was born at Treviso in 1500. When very young, Bordone studied in the distinguished school of Titian at Venice. Leaving this workshop he became a pupil of Giorgione, whose work he admired at the time; but later in life he was more influenced by the works of Titian and Michelangelo. Bordone was famous for his brilliancy and glow in flesh tints, and became one of the most luminous colorists of the Venetian School. Because of his excellence in portrait painting, Paris Bordone was invited in 1538 by Francis I of France to paint portraits of him and of important members of the French court. After being knighted by Francis II, he returned to Venice by way of Augsburg and Milan, remaining in each city long-enough to execute several paintings. In Milan is a very attractive painting of the Holy Family which is greatly admired, and in the Royal Gallery of Venice is his well-known masterpiece of The Fisherman Presenting the Ring of Saint Mark to the Doge, painted in 1533. His works are to be found in the galleries and collections of Europe and America. Bordone died at Venice in 1571.



HOLY CONVERSATION

by

BONIFAZIO VERONESE

[1487-1553]

Venetian School

This magnificent painting is universally accepted as one of Bonifazio Veronese's masterpieces and illustrates his elegance of composition and splendor of coloring to the highest degree. It comes from the Giovanelli Collection of Venice.

BONIFAZIO DI PITATI, known as Bonifazio the First and commonly called Bonifazio Veronese, is the most important of three artists of that name who came from Verona and painted at Venice in the sixteenth century. He was a pupil of Palma Vecchio and was much influenced by Giorgione and Titian, though in his later works he shows an independent manner. The types and subjects of Bonifazio's works express his poetic nature and highly cultivated mind. His paintings are remarkable for their composition, fine free style, wealth and beauty of color, and exquisite flesh tones. His works are included in the most important galleries and collections of Italy, Vienna, Dresden, Paris, and America. Two of his most striking productions are the painting of the Rich Man's Feast in the Academy at Venice, and the Finding of Moses in the Brera Gallery at Milan. Bonifazio Veronese is credited with having been the master of Tintoretto. He died in 1553.



AURORA

by

JACOPO
TINTORETTO

(1518-1594)

Venetian School

This painting of the Goddess, Aurora, represented as Dawn, is one of the classical subjects painted by Tintoretto, and shows the great freedom and rapidity of brushwork of this master.

JACOPO ROBUSTI, called Tintoretto, "the little dyer", was born in 1518. At the age of seventeen he entered the school of Titian, but his stay there was brief. Though Tintoretto's knowledge was acquired mostly through self teaching, his works show the influence of Titian, Michelangelo, Parmigiannino, and Lotto. His ambition was to blend Michelangelo's perfect mastery of the human figure with the glorious coloring of Titian. He was a master of composition, handling large numbers of figures with astounding reality. He also was the most powerful draughtsman of the Renaissance, devoting much of his life at Venice to the decoration of her public buildings. As a portrait painter Tintoretto ranks with the greatest. His portraits, often excelling Titian's in splendour, are rapidly and boldly executed. The subjects of his paintings are taken from biblical and classical sources, and are of outstanding originality. His painting of the Miracle of Saint Mark, painted in 1565, now in the Academy of Venice, and that of the Crucifixion at Scuola di San Marco are among his most famous works. A painting, similar in type and technique to those in the Anticollégio of the Ducal Palace at Venice, is in the Fogg Art Museum at Harvard University. Tintoretto's work has a tremendous influence on the modern school of painters. Tintoretto died in 1594.



ADORATION OF THE SHEPHERDS

by

FRANCESCO BASSANO

[1549-1591]

Venetian School

This painting by Francesco, based on a well-known work of his father, Jacopo, illustrates the brilliant coloring and genre treatment common with the Bassani. Painted about 1580.

FRANCESCO DA PONTE, the son of Jacopo da Ponte and a member of the North Italian family commonly called the Bassani, was born at Bassano in 1549. This famous family of Venetian artists, beginning with Francesco da Ponte, the elder (1475-1530), are known for their rich and vigorous colors. They introduced realistically, peasants, live stock, and farmyard accoutrements in their religious and other compositions. Unlike their predecessors, the Bassani painted their landscapes directly from life. Francesco was educated in his father's studio and later established himself at Venice where he painted a series of historical pictures in the Doge's Palace. He died in Venice in 1591.



SAINT FRANCIS DA PAOLO
RESUSCITATES A BOY

SAINT HELEN FINDS
THE REAL CROSS

by

SEBASTIANO RICCI

(1660-1734)

Venetian School

These superb, authentic sketches are original models for the large altarpieces painted by Ricci in 1734 for the Church of San Rocco at Venice, expressing his elegance of composition and color to a marked degree. They were exhibited at Venice in 1930 at the Exhibition of Paintings of the Eighteenth Century.

SEBASTIANO RICCI, a very popular master of his time, was born at Cividale di Belluno, about 1660. When very young, he was placed in the studio of Federigo Cervelli, at Venice; later at Milan he became the pupil of Magnasco. At Bologna he was employed by the Duke of Parma, who later sent him to Rome to study. Ricci also visited Florence, Modena, and Parma, where he studied the works of the great Lombard masters. Invited to Vienna, Ricci decorated the imperial palace of Schoenbrunn. Ricci spent some years in England where his works in the mansions of the nobility and his altarpieces in the Chapels at Bulstrode and Chelsea Hospital received most flattering praise. His compositions are spirited and elegant, his figures gracefully designed, and his colors cool, silvery, and attractive. He died in Venice in 1734.



RUINS AND FIGURES

by

MARCO AND SEBASTIANO RICCI

(1680-1729)

(1660-1734)

Venetian School

This painting is one of the finest productions expressing the common activity of these two masters. It may be considered as a pendant to the very well-known painting at Vicenza, and was shown in the exhibition of the Seicento and Settecento of Florence in 1922.

MARCO RICCI, the nephew and pupil of Sebastiano, was born at Belluno in 1680. His paintings, mostly landscapes with ruins, are based on drawings of the picturesque views and the remains of ancient architecture which he made during the years he spent in Rome. Like his uncle, Marco executed many paintings in England which won considerable praise. He died in 1729 at Venice.

SEBASTIANO RICCI, born at Belluno in 1660, was the pupil of Cervelli and Magnasco. He decorated the Palace of Schoenbrunn at Vienna. His paintings and decorations, executed in England, were greatly admired. Sebastiano died at Venice in 1734.

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